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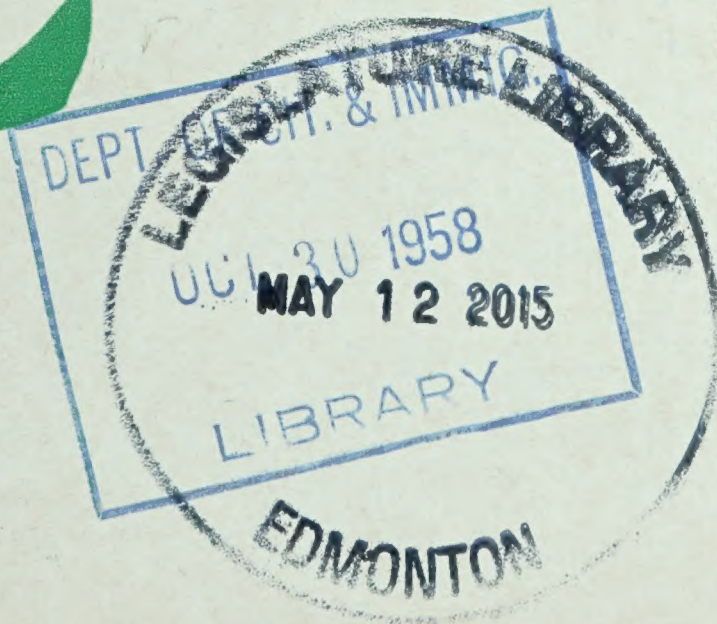
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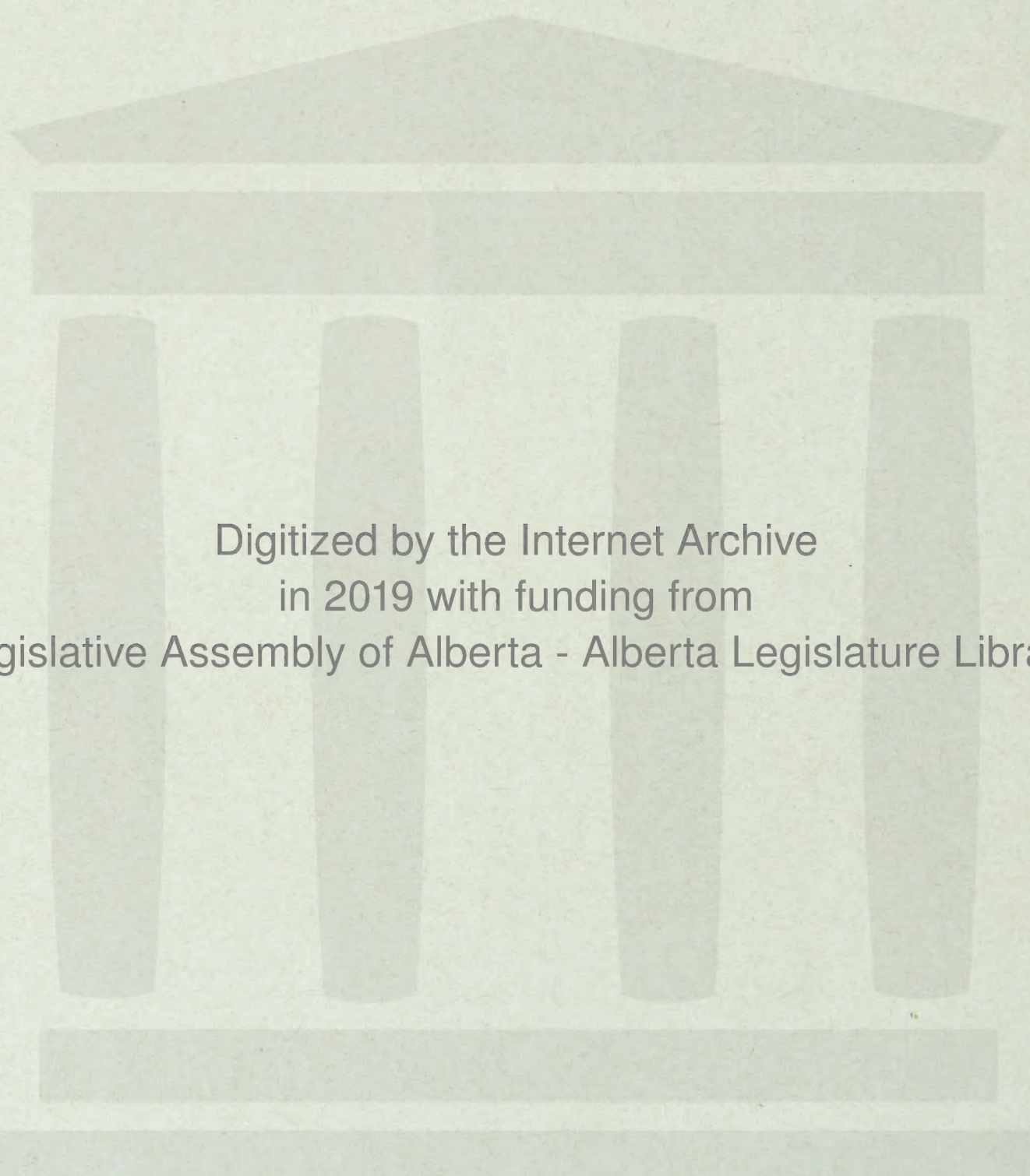
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CULTURAL ACTIVITIES MAGAZINE





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Vol. 9, No. 3, September, 1958

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Music D. J. Peterkin

Drama J. T. McCreath

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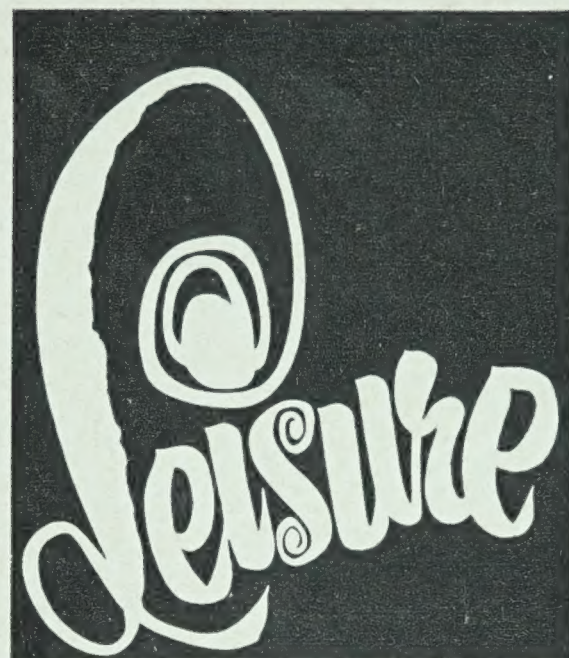
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An abridgement of the Council's
accounting for its \$100 million
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—By The Editor

And Other Features



WE TAKE AS OUR TEXT

On a recent Saturday evening, while waiting for the traffic light to liberate pedestrians standing on the curb, we overheard bits of conversation between three young women who, for purposes of identification, let us call Mary, Jane and Carrie.

"What are we going to do?" asked Carrie.

The conversation between Mary and Jane continued along some other line.

"What are we going to do?" Carrie repeated impatiently.

Still Mary and Jane talked of other things. But Carrie continued to punctuate their discussion with her own all-absorbing question.

"What are we going to do?"

Here was a pathetic avowal of utter boredom in a world where there are so many beautiful things to do. Here were three lonely youngsters who only needed to be shown the work that was waiting for those idle little hands and occupations for those weary young minds.

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Buffet luncheon table at Mrs. Kostash's home at 8731 76 Avenue in Edmonton. All of the basketware shown here is Mrs. Kostash's own handicraft, including the hat she is wearing.

**An inspiring visit
with an Alberta
master-workwoman
in an ancient craft.**

Surprising the Things You Can Do With Wicker

By FRANCES G. ARCHIBALD

IF WE'RE giving away a secret we're sorry, but it has leaked out somehow that many ladies make their housekeeping money pay for their new straw hats by "trimming" their old ones. But, madam, have you ever tried making the hat itself? Mrs. Kostash does.

Elsie Kostash is a master-worker (if "master" is the right word) in basketry, or reedcraft as she calls it, who lives, works and teaches the art in Edmonton. In leather- and copper-craft, too, she is more than passing proficient, often combining these with her basketwork. But she admits she finds reedcraft the most challenging of them all.

"People seem slow to realize," she told me, "how many delightfully pleasant and relaxing hours can be spent in planning new designs and making new articles."

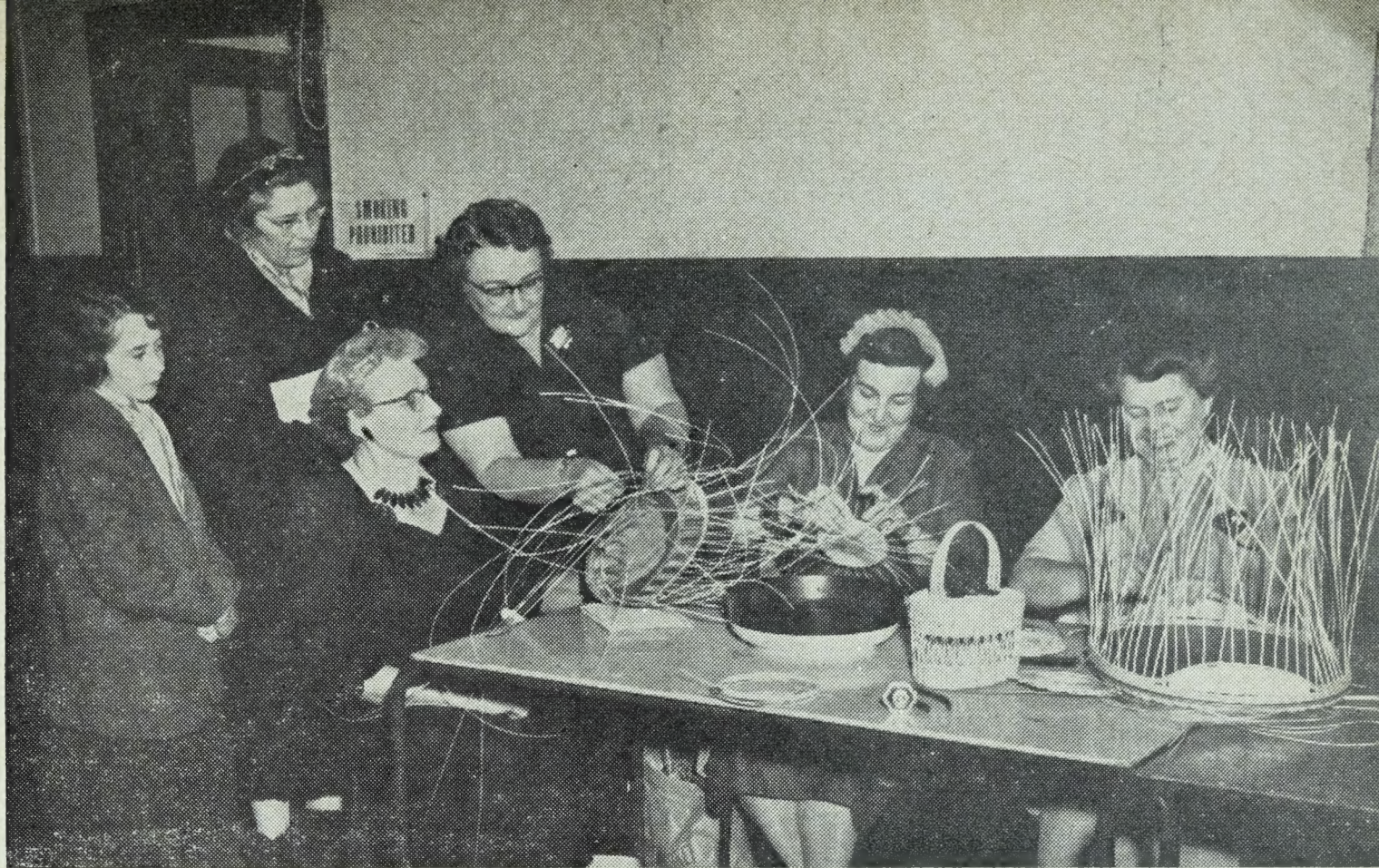
Some idea of the extent of Mrs. Kostash's field may be gathered from

the accompanying illustrations. It includes, among other things, picnic baskets, doll carriages and hats with matching bags.

After I had admired her collection and come mentally to the conclusion that it must take a lifetime to attain such proficiency, she told me, somewhat to my surprise, that she had started about five years ago.

"It seems complicated," she said, "but it's quite simple really. Easy enough if the beginner is satisfied to start with simple articles, correct materials and the best methods. But it takes practice. Perfection is not to be expected at the beginning."

She explained to me that basketry is a rhythmic craft with a repeating motion of arm, forearm and fingers. When I asked her how long it took to learn she told me that the best instructors claim that it calls for a



Here is a class of Mrs. Kostash's pupils in reedcraft, or basketry.

thorough, steady training of twelve months to become proficient and three years to acquire the speed and accuracy essential to the correct filling of orders for special designs and the reproduction of models from specified measurements.

"A craftsman," she said, "must train himself to imitate, in form, the simple things and find true inspiration in nature. The student who aspires to become expert must be persevering, accurate, neat, and able to make the hand obey the mind."

Ancient Art

Undoubtedly basketry is one of the most ancient of the arts. There is evidence that primitive man used it not only to make furniture and utensils so closely woven as to be watertight, but also for such (to us) less obvious things as small boats—the coracle, for example, used by Irish and Welsh fishermen and, by the way, not yet extinct. It will be recalled, too, how an unnamed woman of the house of Levi hid her baby in "a basket of bullrushes" which he had "daubed" with "slime and pitch" into which she "put the little babe and laid him in

the sedges by the river's brink." (Exodus 2,iii.) The "babe," as everyone knows, became the foster-child of Pharaoh's daughter and grew up to be the prophet and deliverer of Israel. But that by the way.

Achaeologists believe basketry found a place in primitive man's (or woman's) kitchen after it had been lined with "slime," as the translators of Exodus would have called it; when it was put on the fire the basketwork naturally burned away, but presto! there remained a baked clay pot.

But the fascination of basketry does not stop at the making of "baskets"—a generic term for every type of output of the reedcraftsman's hand. There is a scientific side as well which has to do with the sources and qualities of materials, and an archaeological aspect which discovers for us what long-forgotten fellow-craftsmen did and how they did it.

Baskets made of plant fibres, Mrs. Kostash told me, often reflect special techniques influenced by the nature of materials, and there is a surprising



A corner of Albertacraft '58 showing a fine display of reedcraft.

similarity of baskets made in Ancient Egypt and other areas where plants of the same species provide the same fibre which people have learned by experience can be best woven in certain ways.

One of the best known weaving materials is willow. This, since the earliest times, involves the same uni-

versal technique for weaving together the long, flexible strips. Others, such as wood fibres for splint basketware, are of two types—the flat and the round—mostly used by the Adirondack and Mexican natives, and similar although the materials are not the same.

In the Southern Highlands the wild honeysuckle vine is used, which grows to a length of 15 to 20 feet. The diameter is uniform and the color, when dry, is almost white.

Indian Basketry

American Indians used pine needles to make attractive baskets. The long needle of the southern pine and the shorter needles of other pines can be combined with raffia from the palm to make interesting baskets. John No Tongue, who lives on the Jicarilla Apache reservation, near Duce, New Mexico, makes a wicker type basket on a twig foundation coiled and held together by an outer

(Continued on Page 7)

Tea time "chez Kostash," surrounded by the works of her hands.



*The Chateau Frontenac at Quebec,
scene of the 1958 convention of
the Canadian Library Association.
CPR photo.*

Public Libraries Their Problems

**Librarians in Conference
Consider Ways of Bringing
Service to All the People**

By E. J. HOLMGREN



A COMPLETE, adequate and nation-wide library service for all Canada by 1967—the hundredth anniversary of Confederation. Such is the hope of the Canadian Library Association which held its annual conference last June, in the old city of Quebec, and which the writer attended.

There were, of course, general meetings at which annual reports were heard, and there were social functions. But more important than these were the committee meetings, section meetings and "workshops" at which the problems of library development were thrashed out. And it was here that people with common problems met.

Perhaps the thorniest of these is recruitment to the profession and, with it, education for librarianship; for without librarians library development will be retarded. On this latter subject a workshop was held at which all aspects were discussed.

There was the matter of library schools, and it was felt that new ones should be established, particularly in the West. Closely identified with this is the matter of accreditation of library schools. Normally the American Library Association does this for the Canadian schools, but some felt that it should be done by the Canadian Library Association. The writer here directed the attention of



Robert H. Blackburn, of Toronto, newly elected president of the Canadian Library Association.

the group to a recent report in which the subject was fully covered.

Public Service

What is being done in other provinces? The writer met with provincial directors and a fruitful discussion came forth. Here we are on common ground. Alberta and the other provinces (especially the Prairie Provinces) have common problems, chief of which is dissemination of library service to the people, particularly in rural areas.

There is no agreement on how to solve some of the problems connected with this, since each province has conditions peculiar to itself—local government, patterns of settlement and so forth. Consequently there is a feeling of "Where do we go from here?" Existing systems are being examined to see how they can be improved. Some have been working for years, but are they keeping pace

with modern patterns of life? Should there be more concentration on young people's work?

Many matters were discussed that come up every year—salaries, welfare of librarians, buildings, young people's work on so forth. There is the matter of raising minimum salaries so that they keep pace with the rising cost of living. Then there is the problem of certification—should it be compulsory or should it be voluntary? Should a uniform system be used right across the country, or should each province manage this just as other library matters are managed by the provinces?

Pension Plan

In connection with the welfare of librarians a national pensions plan came up for discussion. This is intended mainly for librarians employed by a board having no pension scheme in effect. The plan is a contributory insurance scheme designed to help those who would otherwise have nothing to help them when they reached retiring age. There was lively discussion on this matter.

The conference heard also an address on regional libraries the world over. The large service unit has been in operation in some lands and is attracting attention in others. Many that were once termed backward are now showing interest in library service as it is felt that this is one of the best ways of helping their people to acquire education.

These were the principal problems discussed at the conference. But what effect do they have on us? On us who are borrowers? On the librarians of the many small libraries in Alberta and in the rest of Canada? They mean



Good citizenship demands keeping abreast of the times, as this gentleman is doing with newspapers and reference books in one of our public libraries.

Wickercraft

(Continued from Page 4)

wrapping of strips peeled from the sapwood. This technique is used for making deep or shallow baskets and the famous deep Apache waterbottle. The bottles are coated on the inside with a sealing pitch made from the resinous gum of the pinon tree.

These are but a few of the many materials used throughout the world. Experimentation with native plant fibres is a challenge to anyone's ingenuity.

Naturally, a craft of such antiquity is of surpassing interest, and provides an enticing opportunity to study geographical sources of clan types as exemplified by type of weave.

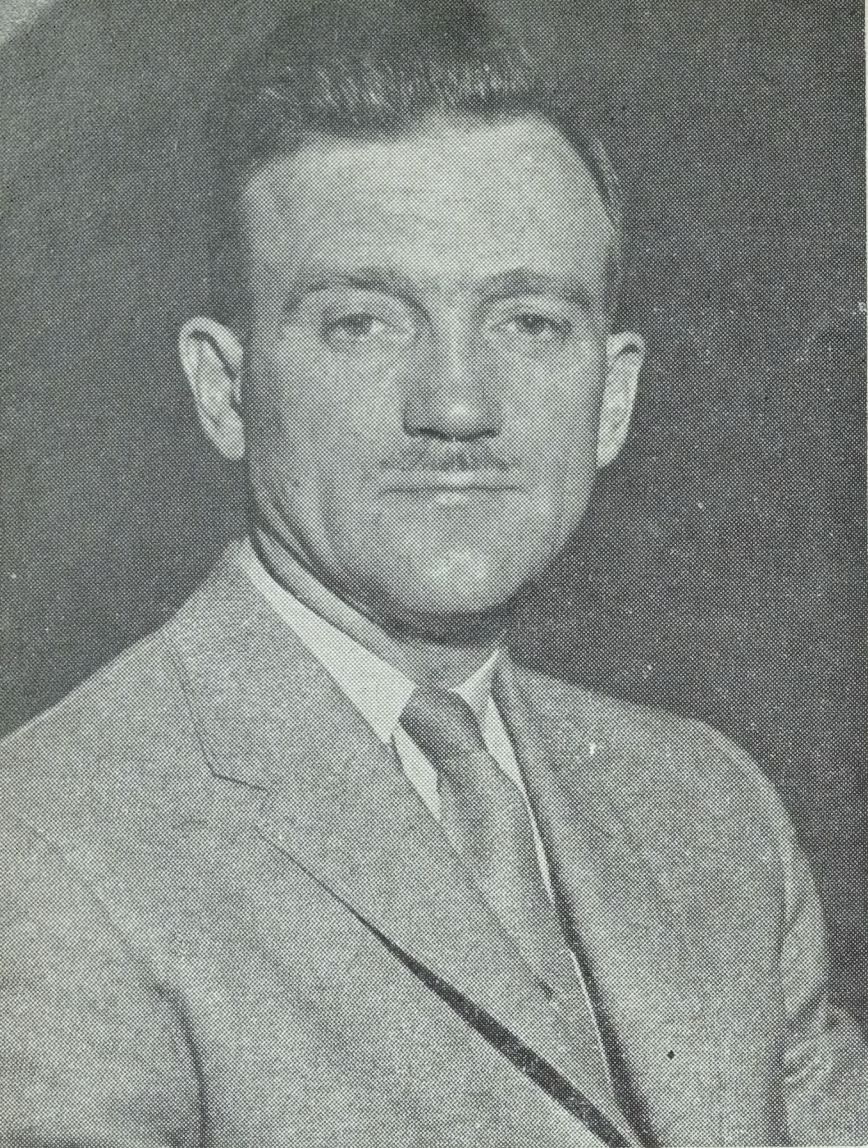
I found Mrs. Kostash at her Edmonton home on 76th Avenue. She has become increasingly well known, not only as a craftswoman but also in the no less difficult art of teaching her craft.

Most women's and art magazines, she reminded me, feature new and exciting ideas in reedcraft, virtually a bottomless mine of text and pictures for the inspiration and encouragement of the earnest worker. "But, of course," as she says, "the real appeal is in creating the design and making the basket."

A watchmaker friend tells us he can afford to sell \$10 watches at a loss. He makes his pickins in repairing them.

that the day of good library service for all is coming; that librarians are looking at existing services and saying, "Can we improve them?" They are not perfect. But then, library service is something that is always seeking improvement, for if it did not it would become a dry, sterile thing and soon wither. It must never allow this to happen. Library service must be kept abreast of the times and keep on improving.

Next year? Oh yes, this is when we in Alberta are to be hosts to the Canadian Library Association. Edmonton is the locale; the time the latter part of June. So let us all help to make the 1959 conference the best that C.L.A. has ever held.



In the accompanying article the Cultural Activities music supervisor (right) tells his impressions

Radio, TV have their place, but the author of this piece finds people want to "make" music.

Leadership for the Smaller Music Group

By D. J. PETERKIN

THOSE of us who are old enough—and they wouldn't need to be so very old—can remember the Village Band. It wasn't a big band, and it wasn't organized on any recognized principle of instrumentation. The chances are it was either top-heavy or bottom-heavy, but it was recruited from available material; the village blacksmith was husky enough to carry the big drum in a high wind and, of course, there was a stalwart drum major to gladden the maidenly eye. Since then this eye appeal has been put into reverse by substitution of high-stepping, nude limbed majorettes.

It was not an artistic success by Hart House standards, but it was

sympomatic of a hunger for home-made music, and that hunger has not been assuaged by the advent of the radio and the television. But the need is for qualified band leaders and choir directors.

Omitting Edmonton and Calgary, which have populations large enough to man music organizations and supply audiences, there remains a great area with small cities and towns in need of help.

During a quick tour of some half dozen such places this writer's first impression was at once stimulating and depressing. It was delightful to meet people sincerely interested in the most rewarding of all entertainment—the making of music in company with friends. People want to sing, or play in a band or stage operettas

Scene from the opera-form presentation of Colridge-Taylor's "Hiawatha" by the Edmonton Choral Society. David J. Peterkin, musical director; John Havard, drama director.



or musical comedies even in this age of television, radio and lush cinema productions, and it is refreshing to find many prepared to give their time and enthusiasm to the hard though rewarding work of amateur music.

Leaders Lacking

The depressing part is in discovery of the paucity of leaders qualified to satisfy this need—not in absence of the desire nor even the willingness to spend money. Enthusiasm for amateur music is a tender flower which may quickly wither without the "green fingers" of leadership. But when there is a director who is enthusiastic, knowledgeable and expert any kind of music organization will flourish, often in the most unlikely places.

The problem, then, is to find leaders for bands and choirs in these towns. What type of person is required? In the case of bands, he must have an intimate knowledge of as many instruments as possible. His familiarity must be such that he can teach beginners and at least elementary players in all the instruments. He must have an encyclopedic knowledge of band repertoire and a good conducting technique. Above all he must have a flair for teaching with

all the patience, vision and idealism one expects and finds in successful practitioners of the art.

Although such a high degree of purely technical knowledge may not be required from the choir leader, he must be as good a teacher and perhaps be even a better handler of people. This must be so if only because he does not need to use the technical knowledge with which at times the band leader can create a helpful smoke screen!

Are there any of these people around? I believe so and hope that during this fall they and the leaderless bands and choruses can be brought together. It may be necessary to form groups of neighboring small towns and introduce one leader to each group of five or six places. Each place might pay the leader a monthly fee and expenses. In return he will visit each town weekly and train his organization to the best of his ability.

Obviously we are going to find varying standards of ability in these leaders and some help must be given them in the acquiring of further technique. A band or chorus is as good as its director. By virtue of his position he has great responsibility. His



From cowboy troubadors to grand opera—everything comes within the ambit of Alberta's music lovers.

musicians look to him as the fount of wisdom to which they can direct their questions and search for solutions of their problems.

Leading the Leaders

Any help that can be given these directors to attain more advanced techniques and knowledge is going to help them hold the attention and enthusiasm of their members.

It might be possible to hold courses for band leaders, and choir directors, aimed at giving, in concentrated form, the essentials of conducting. In such a short course, one cannot pretend to produce a finished product, but at least the students will be given some help which should place them in a somewhat more advantageous position.

It is impossible to train a conductor in the presence of his choir or band. Such a procedure would undermine his authority before his people. And it is my belief that a "workshop," as such, does not pro-

duce leaders. At best it raises the standard of performance of the demonstration choir or band, but does not help much in the production of our greatest need—adequately trained leaders.

THE STEINS

There's a wonderful family called Stein,
There's Gert, and there's Ep and there's Ein

Gert's poems are bunk,
Ep's statues are junk,
And no one can understand Ein.

Then there was the artist's model who quit her job in a huff because her employer told her she had a face like a Botticelli.

An American tourist in a London art gallery once told his guide he didn't like the pictures. "The pictures," said the guide, "are not on trial. The visitors are."

No doubt Sir Winston Churchill, who lacked enthusiasm for the artist's portrait of him, has heard of Emerson's comment under similar circumstances: "The trouble is, the more it resembles me the worse it looks."

Swans sing before they die; 'twere no bad thing
Should certain persons die before they sing.

—Samuel Coleridge.

The Alberta Scene: Drama

By J. T. McCREATH

Coming Events—Shortage of Trained Directors—Need for Leadership in Theatre—Television's Sad State

A NEW SEASON is under way and, while not too much has been heard from the South as to their plans for the season, the picture in the North is a most promising one. The summer just passed has seen a successful performance of Shakespeare's "Much Ado About Nothing" at the Banff School of Fine Arts and in Jasper the unique Jasper Story has seen its third year become its most successful.

The first attempt at arena-staging has just been performed in the Social Room of the Northern Jubilee Auditorium with two comedies, one a Victorian melodrama, the other a modern Broadway comedy with music. Local drama groups will be watching with interest the success or failure of this venture.

Circle Eight will be presenting four plays in the new season and a new drama group, Theatre Arts, promises three plays, the first to be seen in September and called "The Remarkable Mr. Pennypacker." Court Players will have a play ready for the Drama Festival and hope to present one play before that time. And the Alumni Players will be putting a festival play into production in the fall with Gordon Peacock directing.

☆ ☆ ☆

The Alberta Drama League will hold its annual meeting on Sunday, September 28th.

I feel at the moment that our greatest lack in the Province is directors. I am hoping to conduct at least one clinic for directors in Red Deer some time this fall. I feel that the need for directors has become a dire necessity and feel also that it is a pity that potential directors are getting such little guidance from our three-act drama festivals.

Along with directors there is the need for leaders, people in the community who can command the respect and affection of interested persons and who are willing to bring their enthusiasm to drama. These must be people whose sole desire is to see a healthy group thriving in their community.

☆ ☆ ☆

And so we are into a new season and the prospects for success with theatre have never been brighter. Television seems to be achieving a new mediocrity. The majority of films now being released are, in the main, made to appeal either to a teenager or sub-normal intelligence.

Surely this is the season for our theatre renaissance!

—————

Morose scrutiny of Canadian culture has in recent years become a national amusement almost on the scale of professional hockey or Kate Aitken.

—Robert Fulford in The Tamarack Review.

By THE EDITOR

Aim is to assist not replace
functions of existing
organizations.

First Year's Work of The Canada Council

IMPORTANCE of continued and even more liberal public support of the arts, humanities and social sciences is re-emphasized in the first Annual Report of The Canada Council. "Re-emphasized" because many efforts have been made through many media to make it clear that the purposes of The Canada Council is to improve standards and not to replace community organizations already engaged in those activities. Says the Report on page 19:

. . . organizations should not only continue to receive the same local support they have had in the past but, in addition, should aim to enlarge their activities, improve their standards, increase their audiences and raise more local money.

That this policy has been understood is apparent from Council's finding that in "not a few places" and, "in consequence of the Council's help and recognition, local financial support has been increased and attendance enlarged." And again on page 14:

The aim of the Council from the outset has been that grants should result in increased activities and higher standards and should not be used to replace existing contributions.

And it is hoped that individuals and corporations will take advantage of the provisions of the Act enabling the Council to receive and administer additional sums.

It has not escaped *Leisure's* notice that the idea has not yet been overcome that The Canada Council with its \$100 million appropriation from Parliament is a kind of Santa Claus from whom all good children may expect gifts. The fact, of course, is that the \$100 million was not an appropriation for the Council to spend but to invest, and the Council's assistance is paid out of the produce of those investments.

Because Parliament voted \$100 million to the Council some people have supposed that the Council's resources are practically unlimited; that the funds can be stretched to cover almost any kind of activity; that the Council really had \$100 million to spend . . . now.

Even where it is not expressly stated the whole tone of the Report impresses the reader with the important fact that this first year was a year of experiment—of trial and, if need be, error—and that the Council expects to learn from experience many things that have not yet been discovered.

Looking Ahead

While still on the subject of grants the Council foreshadows the probability that in a full year after the opportunities have become well known "at home and abroad," scholar-

ships, fellowships and other assistance to individuals, academic and otherwise, will extend to about 500 residents and 100 non-residents and will cost about \$1,000,000 a year.

Scholarships provided for in the year ending March 31 last numbered more than 1,335 applications (this figure was not complete at the time of compiling), and 445 awards valued at \$925,000. The term "non-residents" has reference to the fact that "over thirty countries today have scholarships open to Canadians" whereas "Canada has been doing little or nothing in return," and that "provision has now been made for two classes of fellowships for non-residents." These are (a) one-year fellowships for teaching or studying in arts, humanities and social sciences for "senior fellows who have achieved great distinction" and (b) for "younger scholars or workers who have shown exceptional promise."

Grants to organizations are summarized as follows:

Music	\$ 230,200
Festivals	75,000
Arts Council	20,000
Theatre, etc.	250,000
Other arts	64,100
Humanities	67,100
Social Sciences	32,800
	<hr/>
	\$ 739,200

The spread between the assistance given the arts and that given humanities and social sciences is offset, the Report explains, by the preponderance of grants for individuals working in the latter. In these fields applications by organizations were not nearly as numerous. The amounts set aside for scholarships, etc., in the first year's

budget were approximately \$740,000 for the humanities and social sciences and \$185,000 for the arts, "since it was obvious that a much larger sum would be required for the greater number of academic applicants." But "in the time available" only a limited number of organizations applied for assistance.

Even without "grants" it would appear that theatre and choral music organizations are particularly lusty all across Canada. The Council has learned that there are 300 theatre groups and a corresponding number of choral groups of festival calibre, some of which should receive the Council's assistance though most, in the Council's opinion, should depend on local support.

What the Council has learned about bookings for touring entertainment sounds like an echo of a familiar experience.

Most organizations find it desirable if not essential to have local sponsorship to assist in ticket promotion and sales. Often negotiations leading to sponsorship must be carried on over a period of months only to fall through, thus jeopardising arrangements for the rest of the tour.

Exodus Problem

It appears that the Council has not found the much discussed "exodus" of Canadian talent to the United States and other foreign fields as terrifying a problem as many have supposed.

Our finest musicians and actors are regularly lured to seek the richer fields and larger audiences of new York . . . This gives great additional opportunities for Canadian talent . . . The cachet of success in New York naturally increases the appeal of a Canadian playing in Canada.

Nevertheless, geography does present a problem, and the Council admits its duty to assist in overcoming

the difficulties it presents. As an approach to this, and because of the high cost of taking large scale productions across the country, the possibility is suggested of sending out small shows—ballet, orchestral music, opera, drama — with a relatively small cast of players, orchestra and staff—reducing not quality but quantity.

In Canada it is unfortunately true that costs are so high that coverage by major attractions cannot ordinarily be self-supporting outside the big cities. While a first class company might avoid loss and even make some money by playing a limited number of large centres at the right times and with reasonably popular performances, there is general agreement that with costs as they are today this is almost out of the question even if only eleven or twelve places across Canada are to be covered in a tour. This points to the desirability of there being a community committee with representation from the principal groups in the locality and, even more important, with representative citizens willing and able to stir up local support.

It may not be too much to hope that the foregoing condensation of 38 pages of text plus 41 pages of appendices may help to convince the Philistine critic that members of The Canada Council, highbrow though they may be, are not incapable of the realistic view of the stern facts of material life.

Richard de Bury, Bishop of Durham in the 14th century, spoke of the wondrous power of books . . . Through them we survey the utmost bounds of the world and time, and contemplate the things that are as well as those that are not, as it were in the mirror of eternity.

☆ ☆ ☆

The musicians who invented swing, says O. O. McIntyre, ought to.

STAFF CHANGES

The Cultural Activities branch has lost the services of two valuable instructors in crafts—Mrs. Georgina Graham, who conducted schools under Cultural Activities auspices in weaving and Miss Sophie Sembaliuk in ceramics and design.

Mrs. Graham is taking time off



G. Graham

from teaching to study for the Master's diploma of the Canadian Weavers' Guild — highest Canadian award in the craft and at present held by only two weavers. She is a product of Coste House, in Calgary, and four summer courses at the Banff School of Fine Arts.



S. Sembaliuk

Miss Sembaliuk is going to teach her craft in junior high school. She has been twice winner — in 1954 and 1956—of the scholarship founded by the Calgary Business and Professional Women's Club.

A piccolo has been defined as an ill wood-wind that nobody blows good.

I believe in Michelangelo, Velasquez and Rembrandt; in the might of design, the mystery of color, the redemption of all things by Beauty everlasting and the message of Art that has made these hands blessed. Amen.
—Bernard Shaw in "The Doctor's Dilemma."

Promoting Spare Time Activities in Alberta

By JACK RIDDEL

THE ALBERTA Recreation Association is one group which is vitally interested in developing leisure time activities in Alberta. The A.R.A. is a voluntary lay and professional group whose purpose is to promote and co-ordinate the interests of recreation in all its phases in the province. Some of the functions of the A.R.A. are: to interpret and promote the values of recreation, to educate its members and the public, to do research and encourage studies in this field, and encourage high standards of procedure and practice in recreation.

Past Highlights

Seven years ago, on February 18, 1950, the Director of the Community Recreation Bureau (then Health and Recreation Branch) invited ten recreation personnel to a meeting in Calgary. This group formed the Alberta Recreation Executive Association. Today the members of the new Alberta Recreation Association look back on accomplishments as follows: three Christmas recreation leaders' institutes, all of which were held in Red Deer. These three day conferences were co-sponsored by the Community Recreation Bureau. A total of three hundred leaders from all over the province participated in the training sessions learning much of value about leisure time activities.

During these seven years the association has had committee work-

shops on various research studies. The result has been the compilation of material for publication of four brochures on the following titles: "Personnel Standards in Recreation," "Why Recreation?" "Camping Standards" and "Facility Standards in Recreation." These brochures have now been turned over to the Community Recreation Bureau for publication.

A third endeavour undertaken by this group was to do a survey on competitive athletics for children under the age of twelve years. The association went on record in supporting the Recreation Society State Directors and the National Recreation Association of America in their extensive study on the same topic.

Leisure Suggestions

The Alberta Recreation Association suggests you try these as a better means to understanding and enjoying your leisure.

Group Activities in a social atmosphere. Picnics, parties, dances both social and square dancing.

Sports which afford physical exercises and stimulation of competition.

Go Out of Doors—gardening, fishing, camping, hiking, nature lore, travel.

Collect things—stamps, coins, pictures, rocks, insects, records, etc.

Be intellectual—learn more about things and people through discus-

sion groups, study groups, evening classes, etc.

Appreciate and enjoy beauty—in arts through drama, art, music, poetry.

Be creative — express yourself in painting, crafts, sculpture, music, acting, writing, etc.

Beware of spectatoritis—but do join the crowd if you must, sports, concerts, movies, lectures, theatre, etc.

Perhaps your recreation includes, just sitting thinking, reading, listening to the radio, or watching TV—whatever you choose have fun. For after all "Recreation is the enjoyable, satisfying and constructive use of leisure time."

The A.R.A. will host the first Western Recreation Conference ever to be held in Canada. The conference will be held in Banff on October 18 and 19 and will have delegates from all points in Saskatchewan, Alberta and B.C. Further information may be obtained from provincial recreation divisions in your own provinces.

Further information on the membership, functions and projects of the A.R.A. may be obtained from the Community Recreation Bureau, Cultural Activities Branch, Department of Economic Affairs, Edmonton.

Library Service by Land, Sea and Air

MOST OF US are familiar enough with Bookmobiles, those libraries on wheels that are seen in the larger cities and used where new housing developments have been opened up.

However, according to The Library Association Record of the Library Association of Great Britain, two interesting methods are used in Sweden of delivering books to what may be called rural areas.

First of these is the Book-boat which serves the many islands of the Stockholm archipelago. A boat is hired complete with crew twice a year, in spring and autumn, fitted out with shelves and the librarian and assistants sail off for a three weeks' tour of the islands. Boxes of books are left with the families and, if possible, arrangements are made for the interchange of books among the families through one of the islanders. As these islands are sometimes isolated for long periods it can well be imagined how popular this service is. The service is operated by the Stockholm Library and it is understood that a similar service is operated by the Gothenburg city library to visit the islands of the west coast of Sweden.

The second development is the library railcar, a diesel railcar complete with crew that is lent to the Kiruna public library to serve those living along the 80-mile rail line from Kiruna to the Norwegian frontier. This is also interesting since Kiruna is well within the Arctic Circle and again an isolated area is served. The librarian at Kiruna has achieved the distinction of being the first librarian in Sweden (and quite probably elsewhere) to use an airplane to deliver book boxes to an isolated settlement in his area. So there is no end to the ways to bring library service to those who desire it. Perhaps one day similar services may be available in Canada.—E. J. H.

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